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GAMES AND PUZZLES FOR THE MUSICAL

A COLLECTION OF THE BEST GAMES, PUZZLES, ETC., FOR MUSICAL CLUBS AND THE HOME

By DANIEL BLOOMFIELD

(AUTHOR OF "IMPORTANT EVENTS IN MUSICAL HISTORY")

PHILADELPHIA

THEODORE PRESSER CO.

1712 CHESTNUT STREET

Printed in U.S.A.

TO THE

MUSICAL CLUBS OF AMERICA

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Author's Note

There has been an ever-increasing demand for a collection of musical recreations in the form of games, puzzles, charades, etc. and although ideas for such recreations have been published in musical periodicals, the demand for a collection of these has never been satisfied. Those interested in matters of this kind have found it very inconvenient to clip the games or puzzles as they appeared in musical papers, for by so doing they might mutilate a valuable article on the other side of the leaf; then again, to search through back numbers of journals is laborious and time-wasting. To fill the demand spoken of, this book has been written.

The purpose of the author was to make a collection of the best musical games and puzzles taken from "The Etude" magazine. Most of the games, some never before pub-

lished, are by the author; there are a number of games and puzzles by Mr. F. S. Law, Miss J. S. Watson, Miss Katherine Morgan, Miss J. B. Taylor and others, who contributed these at some time or other to "The Etude." Thanks are due to the editor of "The Musician" for permitting the use of the following games: *The Professor's Piano*, *Omissions* and *Who is the Singer?*

DANIEL BLOOMFIELD

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Introduction

"The roots of play lie close to those of creative imagination and idealism"—G. STANLEY HALL.

From Aristotle to Froebel and to the present day, play has been considered of the greatest significance in the educative process. "The intellectual and moral development through play is very important. The childish heart opens spontaneously in play, and while the barriers are down, the wise teacher can enter and lead the child's sympathies as she wishes. While his interest is aroused his emotions are accessible, and through the emotions one reaches his thought, thence his will, and from his will the influence extends to his character." *

Mr. J. L. Hughes in the Educational Review for November, 1894, sums up so admirably the points in the educational value of play that I take the liberty of quoting him to some extent. He says:

> "The intellectual advantages of play are the demands for concentration of attention on the

* Martha B. Mosher—"Child Culture in the Home."

details and exigencies of the game, the quick judgment necessary to success, and the determined effort to execute the player's own decision. These requirements produce the most important of intellectual results—'the co-ordination of the different parts of the brain; they develop mental alertness, directness in conclusions, and the tendency to execute these conclusions, wisely and skillfully to the full extent of the individual's power.'

"In play, moral qualities and powers are also wrought into the child's character which are much more definite and thorough than those developed by admonition. Self-control is required through the duties and demands of the game, respectful submission to authority is a rule which cannot be departed from; energy is cultivated by the needs of prompt, vigorous efforts to succeed. Hopeful perseverance in overcoming difficulties is the only road to victory, and courage to rise again after defeat is taught by the players repeating the struggle again after every failure. All powers grow by self-activity, by conscious putting forth of earnest effort, and in games many intellectual and moral activities are brought into play, and are necessary to their success."

Introduction

The pedagogical value of incorporating play into musical education is great. The child's heart and mind, his capacity for acquiring new material and the desire to get ahead are best appealed to by this factor. And furthermore, the impressions the child gets through play are indelible. We do not need psychology to tell us that play can be utilized to advantage in the study of scales, rhythm and even harmony. Without question, musical history and biography can be taught successfully by this method.

The trouble with music teachers is that they lay too much stress on the serious. Their instruction of children has been too severe, too mechanical. They have made and are still making the awful mistake of treating child and adult alike. They forget that there is a multitude of recreations which can be used for didactic purposes. The material is at hand. The teacher needs but touch it to transform it into intellectual gold.

Outside of the musical kindergarten and the work of trained musical educators, we find little or no attention given to the recreative side of study. I am not advocating play as a

substitute for instruction. I wish simply to emphasize the necessity of making play *a means* in the musical education of children. Teachers of children should recognize the important fact that the only way to the child's heart and mind is through recreation, a thing that he enjoys. You can force a child to play something he does not like, but it is like throwing salt into the ocean to make it more salty for all the good it does.

The child at play must enjoy himself thoroughly. The games he takes part in must be bright, snappy and interesting. The pedantic stuff gotten out for children under the term "game" is not worth the paper it is printed on. The good musical game will offer as much recreation as education and *vice versa.*

All these points were kept in mind when I prepared this little volume. The book contains a great amount of educational material, and by its judicious use the teacher can create an active interest in work on the part of his young pupil and thus stimulate him to seek information for himself. The time thus devoted to recreation will be fully repaid.

Part I.—Games

Musical Introduction

A hostess is often at loss to know how to bring the members of a company together. The following suggestion will help toward securing partners for the different members of the gathering. The names of operas, and of the musicians who composed these operas, are written upon small thin cards. These cards are then cut in two parts in such a manner that the name of the opera and that of the composer cannot be recognized until the parts are properly fitted together. Distribute one set of these cards to the gentlemen and the other set to the ladies. Then request the guests to find the corresponding parts and in this way let chance decide who shall be their partners for the evening.

To Begin an Evening's Entertainment

This is a good game with which to start an evening's entertainment. The leader prepares cards, each card containing the names of operatic characters, and distributes them when the guests arrive. No one is to look at his card until the hostess gives the signal. When she gives the signal, all begin writing the names of the operas in which these characters occur. After a short period of time, decided on by the hostess, the cards are collected, the one having the most correct answers winning the game. Good names of characters to use are the following:

1. Elizabeth
2. Leonore
3. Marguerite
4. Don José
5. Beckmesser
6. Kaspar
7. Radames
8. Violetta
9. Michaela
10. Don Bartolo
11. Lucy Ashton
12. Leporello
13. Titurel
14. Canio
15. Elsa
16. Manrico

Musicians

Each player is provided with two slips of paper. On one the player writes the name of a celebrated composer. On the other he writes a representative work by that composer. The slips are then collected and arranged in two piles for the names of the musicians and their works respectively. The players then, in turn, draw a single slip from each pile, and state whether the composer mentioned on one slip wrote the work named on the other one. If the player knows that the composer is not the author of the work in question, he must name a work written by that composer. Should he be unsuccessful in doing this or should he make an error, he is required to pay a forfeit.

"Who Was He?"

A leader, who is selected from among the players, reads the facts in some great musician's life, or relates some anecdote of that

musician, whose name is not mentioned. The first player must then give the name of the musician, failure to do so resulting in the payment of a forfeit. Each player has a chance until the right answer is given. Then another composer is taken up. This continues until but one is left in the game. He is the winner. Take the name Bach, for example. One of the players would say:

1. "He was a great organist."
2. "He was blind."
3. "He was cantor at the Thomasschule in Leipsic."

A variation of this game is to have a member of the company describe a famous musician by giving traits of character, characteristic elements in his style, his appearance, or an account of his work as regarded from the historical standpoint.

For instance, Wagner would be characterized as follows:

"He was a famous dramatic composer."

"He wrote his own librettos."

"He originated the *Leit-motif* and developed the art of orchestration."

A Game in Ear-training

This is a game that will do much to amuse and instruct the participants. One of the party, whom we shall call *The Composer*, is blindfolded, and seated in the middle of the room; the rest of the party, who are *The Critics*, forming a ring around him. *The Composer* is given a baton or short stick. He then sings a short phrase of about five notes or more, according to the maturity of the players. When he is through he points his stick to any member of the company. *The Critic* at whom he is pointing must repeat the phrase. If he repeats it correctly, he takes the *Composer's* place; if not, he must pay a forfeit. Of course, the players change places after a *Composer* is blindfolded.

Club members will find this game very helpful. If the directions are carefully followed out, the players' ears will become so

sharpened that the ability to memorize and repeat phrases is rapidly acquired. The game should be played as frequently as possible.

Musical Potpourri

Each player is provided with paper and pencil. One of the company who can play the piano has previously prepared a number of pieces which he must play in quick succession.

At a given signal from the leader, the pianist begins a tune and keeps on playing, merging one piece into another until his repertoire is exhausted. The other participants in the game write down the names of the compositions as fast as they are played. The pianist, when he has finished playing, reads the correct list and the other members of the company check off their mistakes A prize may be given to the winner.

Misnomers

A number of portraits of prominent musicians, labeled with names that do not belong to them, are hung about the room. The players, who are provided with pencils and cards having numbers corresponding to the numbers of the portraits, are allotted a certain time in which to place opposite the numbers the names of the musicians represented. He who has the greatest number of correct names is the winner.

Musical Anagrams

Place on the table a heap of anagrams or little square pieces of paper with letters of the alphabet printed on one side with the letters face down. The players are seated around the table.

The leader begins by taking up one letter from the pile and calls out the name of some branch of the musical profession, as, for instance, "Violinist." The players all see

the letter, and the one who answers first with the name of a violinist beginning with that letter is given the letter. It is then his turn to take up a card from the pile and call, "Violinist," "Pianist," "Composer," or whatever he chooses. As an illustration, suppose the letter S is drawn, and "Composer" is called. The answer "Schumann" or "Schubert" wins the letter. If two players should call out different names at the same time, both beginning with the same letter, the priority of birth of the musicians named decides the matter. If two players call the same name together, neither counts. The one who has the greatest number of letters wins.

Magic Music

This game is well known, but is reproduced for the information of those who may be unfamiliar with it. One of the company is sent from the room, and during his absence it is arranged that he is to do something, *e. g.*, sit down in a certain chair, or take a book

and carry it across the room to place it on a table, etc. When he returns, he is told that the music will guide him in his efforts to learn the task he has been appointed to do. Suppose, for instance, that he is to take a chair and place it upside down in a corner of the room. The player plays softly when he is at a distance from the chair and more loudly as he draws near to it. As he puts his hand on it, the music is very loud but does not stop, so he knows that he is to do something with it. It is then played softly until he approaches the designated corner, but still does not stop. Guided by the music he essays various things with it until he hits upon the one appointed, when the music stops with a crash.

Whose Land?

This game requires quick thought and action rather than supple hands, and helps to train the hands to obey the head promptly and accurately.

The players are seated around a table (a round table is best). In the middle of the table, where all of the players can reach it easily, a circle is drawn with chalk. This circle is called "No Man's Land." In front of each player, another and smaller circle is drawn which is named after some famous composer, such as "Chopin's Land," "Beethoven's Land," "Mozart's Land." If the table is one that you do not care to make chalk marks upon, make the circles on paper and cut them out. In the centre of each circle paste a portrait of the composer and in the large centre circle print the words "Land of Discord."

At the beginning of the game each player holds a finger of the right hand or of the left hand in the centre of the circle in front of him. One player conducts the game and orders—"All in No Man's Land" or "All in Chopin's Land" or "All in Mozart's Land," and as he does so each player must reach over and place his finger in the circle desired. This makes lots of action, especi-

ally if the game is played at a rapid rate. At the same time the players call out the name of the country in which the composer was born; thus, Chopin's Land—Poland; Beethoven's Land—Germany; Mozart's Land—Austria, etc., etc. Whoever fails to place his finger in the right place, or whoever fails to call out the right country, pays a forfeit or some penalty.

This game may be made more complicated by designating certain fingers to be used, as "Fifth Finger in Chopin's Land," "Third Finger in Mozart's Land." The right and left hand should also be called for alternately.

The game can be varied by reversing the original method and following, not the order of the leader, but the actions.

Game of Dots

This is a game in which, instead of the letters of the word to be guessed, dots are used. Single dots represent consonants,

double dots represent vowels. For instance, the word *Tannhäuser* would be represented in the following manner:

. : . . . : : . : .

Sides having an equal number of members are formed. One side proposes some names and members of the other side have turns in guessing the letters of that name. If a wrong letter is guessed, the opposing side gains one point. Questions like, "Is it a composer?" "Is it a pianist?" "Is it an opera?" "Is it a vocal composition?" may be asked, but the only answer to be received may be "Yes" or "No."

Famous Musicians

This is a game played by any number of people. Each player writes the name of a famous musician on a slip of paper. The slips are then collected and placed in a hat which is shaken a few times. The players then in turn draw slips. When a slip is drawn, the one who draws it must explain

why the musician whose name is on the slip is famous or for what work he is particularly celebrated. For instance, the name Wagner will be said to be famous for writing "Tristan and Isolde," Humperdinck for writing "Hänsel and Gretel," Elgar for writing "The Apostles." The player who fails to explain why the name on his slip is famous, is out of the game. This continues until only the winner is left.

Musical Examinations

One of the players chosen as leader throws a handkerchief to another player and at the same time mentions the name of a musical composition, counting ten quickly thereafter. The one to whom the handkerchief is thrown must give the name of the composer of the composition mentioned. If he fails to do so before ten is reached, he is out of the game. The one who remains alone in the game is the winner.

Musical Fright

This game begins by having the players seated in the middle of the room in two rows of chairs arranged closely and with their backs to each other. A member of the company seated at the piano then plays a march, such as Henry Parker's "Processional March." As the music begins all get up and march around their chairs, one being taken away while the players march. The music suddenly stops and all scramble for seats; the unfortunate one who is without a seat is out of the game. The music begins again, another chair is taken away while the players march, and on the sudden cessation of the music there is another scramble for seats. This goes on until but one player remains in the game.

The three following rules must be observed in playing this game:

1. The chairs must not be touched by any player while marching, dismissal from the game being the result of such an act.

2. If two players should happen to sit on the same chair at once, the umpire is to decide who has the right to the chair. If unable to do so, he may order the players to repeat the march.

3. The umpire is to be the one who removes the chairs.

Clipped Musicians

Secure a number of portraits of musicians and cut them up diagonally; then distribute the pieces after having mixed them up. At a given signal the players begin trying to put the pieces together in order to form the original pictures. The player who succeeds in completing his picture first is the winner.

Humming Birds

For the game of "Humming Birds," each player must be provided with a card and pencil. The cards may be decorated as

souvenirs, according to the taste or artistic ability of those in charge of the occasion. They are prepared as follows: On the front of the card there is a row of figures or letters of the alphabet corresponding to the number of players, running down the left-hand side; at the top appears the title of a song, while at the bottom sufficient space must be left for a name to be written. The back of the card contains only a letter of the alphabet, by which it is identified, since the other side is not to be seen by the company at large; the name of the song upon it is to be known only to the recipient.

Some one appointed for the purpose gives out the cards, taking care not to display the title of the song. When they are distributed, he asks for card "A." The holder of this card replies by humming the song indicated on it. The rest listen attentively, and when he has finished, each one writes down by the side of the first number or letter the name of the melody he has just heard. If unable to do so, the space remains vacant.

"B" is next called upon, then "C," and so on.

If any one is not familiar with the song he has drawn and cannot hum it, he forfeits his card, which is then turned over to "A," who hums it if he can; if not, "B" takes it, and in case of his failure, "C" tries it, and so it goes the round in regular order. The second forfeit is given first to "B," the third to "C," etc., so that all have an equal chance for a trial. At the end, the cards are collected, and the one having the largest number of airs correctly guessed may receive a prize. Or the songs may be announced and played or sung in their rightful order.

"Hidden Songs"

Another game is an adaptation of the familiar one of proverbs. A line or two of a well-known song is chosen and the words are given out one by one in their regular order to all but one of the players. This one leaves the room before the choice is made,

and on his return he tries to find out the quotation by asking questions of each one in turn. The player questioned must introduce the word allotted to him in his answer, and the one giving the first clue takes the place of the questioner and leaves the room to guess in his turn.

Care should be taken not to select lines containing singular or unusual words, *e. g.*, "'Mid pleasures and palaces though we may roam," in which if "'mid" should fail to lead to discovery, "palaces" would certainly bring it about. Yet a ready wit will often enable one to parry questions.

Table Tapping

This game is a difficult game and will often confuse even a very skilful player. The players sit around a table. Each player places the fist of his right hand on the table before him. The fist remains closed until the leader calls for a finger by the number of the finger. The leader calls

"Tap with two," and the players put out second finger and tap upon the table with it. The game must be played with great rapidity. The leader calls, "Tap with two," "Tap with three," "Tap with four," "Tap with two and four," and so on.

The player who makes a mistake and taps with the wrong finger is obliged to give a forfeit.

An amusing variation is made by giving each player a different set of numbers and then suddenly calling: "Change with left-hand neighbor!" The more quickly the orders are given, the more difficult the game becomes. The game is excellent as a hand-drill.

Masters of Music

From the penny picture collections procure as many pictures of famous composers as possible. Take, for instance, sixteen from Bach to Verdi. Cut off the margins and names, paste the pictures on stiff card-

board, and cut them diagonally from corner to corner, making from each picture four triangular blocks. Smooth off the edges with sandpaper and you are ready to play the first game.

Place all the blocks, picture side up, in a pile in the centre of the table. At the word "Go" let every player dive into the pile to see how many pictures he can build in five minutes. When time is up, each player will have at least three or four composers.

Captured Composers

A pleasing variation of the foregoing game (Masters of Music) may be played in the following manner:

When the leader plays some familiar composition from each composer, the one who is quickest to recognize the melody grabs a portrait of the composer whose composition is being played, and adds the captured picture to his collection. This is very exciting and sometimes end in the up-

setting of tables and heated discussions about the composition played. The one who captures the greatest number of composers wins the prize.

Here is a list of suitable compositions for this game:

Melody in F.....Rubinstein
Spring Song.....Mendelssohn
Für Elise .....Beethoven
Largo .....Handel
Andante (from Surprise Symphony)...Haydn
Funeral March .....Chopin
Serenade.....Schubert
Pilgrims' Chorus.....Wagner
Träumerei .....Schumann
Lullaby.....Brahms
Eighth Invention.....Bach
Air ("Ah, I have sighed to rest me")
(from Il Trovatore).....Verdi

"Walhalla"

"Walhalla" is the name of the next game. Let the player at the end of the table deal five blocks to each player and five to the

table, picture side up; then the players call "Walhalla."

Beginning at the right of the dealer, play in turn by placing a block on the table, which, together with one or more of the blocks already there, will complete a picture. The player who completes a picture takes the four blocks, which is a trick. If the player has no block in his hand to match those on the table, he must place one of his blocks on the table with the others. When the blocks of any player are gone, deal again, one block at a time, until all the remaining blocks are dealt; do not deal any to the table. If at any time there are no blocks left on the table, the next player in turn places one there and starts the game. The person completing the greatest number of pictures wins the game.

If any player discovers a mistake, he cries "Walhalla!" and the player who made it forfeits his picture. After the pictures are all made, there will be some player who is cast down because he has not made a picture,

so, for his benefit, we continue "Walhalla" in this fashion: Have the victors place their pictures before them; then, as in the foregoing game of "Captured Composers," have some one play themes from some well-known compositions by the composers whose pictures have been built. The first one to recognize the theme steals the picture of the composer whose composition is played. Play from the larger and best known works of the masters, from oratorios, symphonies and operas.

A Musical Game

Here is a musical game which will prove highly entertaining and instructive. Any number of persons can participate in it. Each person playing the game is furnished with paper and pencil, and a letter is then selected, say "B," for instance. At a given signal all begin to write the names of composers or the names of musicians beginning with that letter. The first person complet-

ing a list of fifty, or any other number of names agreed upon, gets two points; any one having more than forty, or some number proportionate to the full number, when the first member to have finished calls time, receives one point. Ten points win the game.

This game is very suitable for musical gatherings. It reveals those guests who can think rapidly as well as the one who is acquainted with the most names of musical celebrities.

Key Signatures

Pin upon the back of each player a piece of music paper, upon which has been written a treble clef followed by the requisite number of sharps or flats to make a key signature. Under this mark the word major or the word minor. This will make twenty-four slips in all. The players are seated in a circle.

One player walks around so that all can

see the paper he has upon his back. He then stands in the centre and begins asking questions, somewhat in this manner: "Is the tonic E?" "Is the dominant A?" "Is the leading-tone F sharp?" When an answer is given which fixes the key, the pupil names it and the paper slip is taken off.

Signatures of Pieces

A very pleasant variation of the foregoing is to have the member of the club who stands in the middle ask the members in the circle to name some composition having the same key signature. The object of the members who are seated is to prevent the one asking questions from finding out, because every time the questioner fails to ascertain the key-signature pinned upon his back, he has a mark placed against him. The one who has the least marks at the end of the game wins a prize.

Triads and Keys

In the other game we each select, mentally, a triad. When anyone announces his readiness to be questioned, all turn to that one. It is not permitted to ask directly what the key or triad is. Questions must be in this form: "Does the key that contains your triad have three sharps?" "Is the tonic B?" "Is the sub-dominant C?"

The one who asks the question that gives an inkling as to what the triad might be has the privilege of asking further questions until he can guess the triad. For example: If anyone should be answered in the affirmative after having asked if the key has two flats, he asks whether it is major or minor; then whether the triad is on the tonic, the dominant, or the sub-dominant, and finally names the tones of the triad, B♭, D, and F, or whatever triad may have been selected that is to be found in the discovered key.

Hunting the Master

If you have a large portrait of one of the masters of music, say the one whose works the club is to spend the afternoon in studying, cut this portrait into pieces and wrap each in tissue paper, and then hide the pieces in the studio. When the players have come, tell them to hunt for packages wrapped in tissue paper, and each time one is found give credit to the player. After all the pieces have been found, each tiny bundle should be unwrapped, during the unwrapping each telling something of the musician. The parts of the picture may now be put together. The players will find much pleasure trying to form the portrait.

Musical Dashes

Only two can play this game. On a blank piece of paper one of the players writes the name of a musician, musical composition or musical term, but instead of

letters he uses dashes, a dash for each letter.

As an example let us take "Mozart," which would be written thus: – – – – – – The other player asks if there is, for instance, a "z" in the word. As there is, the letter is put in its proper place; but if there had been none, then the other player would begin by making a small cross on the paper. For every wrong guess a cross is put down, and when the number of crosses reaches ten the name is divulged to the loser. The player who is successful in guessing the name chooses a name and proceeds in the way described above.

Verbal Musical Authors

All the players sit in a circle. One is judge and keeps record. Each player arises in turn and names a familiar composition. The first one who calls out the name of the composer of the composition named receives a point. The game continues until interest

lags. The winner is the one having most points.

A Musical Spool Hunt

Collect as many spools as you can. Mark a letter upon each spool so that when a certain series of spools are put together they will form the name of a great musician. Such names as Bach, Haydn, Handel and Brahms can be used. Place the spools in a row, the groups forming names being together.

All players but one leave the room.

The player remaining in the room then takes up the spools and hides them in various corners, no two spools being together. The other players now come in and hunt for the spools. They try to find the spools and arrange them so as to spell musicians' names. The winner is the one who completes the greatest number of names.

Criticisms

A sheet of paper about seven inches long and five inches wide, together with a pencil, is given to each player. He then writes the name of some musical composition with which all players are familiar at the top, and folds the paper just enough to cover his writing. After all have done this the signal "Pass" is given, and all pass their papers to their left-hand neighbors. All then write the name of some great musician below the folded flap and fold the paper again so as to cover the writing. The papers are passed once more. The players then write a criticism in praise of the work (using a music critic's terms if possible), pass the papers, after folding, write an unfavorable criticism, fold and pass again, and then write what the public thought of the whole matter. One member who can read with the proper expression reads the papers, using the italicized words of the following example to connect the phrases:

1. Egmont Overture.

Written by:

2. Edvard Grieg.

One critic said:

3. The piece is fit for the gods. Its enchanting harmonies coax one into a semi-conscious state and make one forget all his worldly troubles. The piano part is perfect. On the whole, it is as good a piece of chamber-music as Haydn ever wrote.

Another critic said:

4. Such cacophony was seldom heard. The composer lets his words go marching on while the poor notes struggle hard for recognition. He might as well have set Chinese words to such ear-racking discord. Indeed, discord is a mild word for what he calls music!

And the public thought:

5. Pieces like this should be left for beginners in the study of the piano.

* * * * * * * * * * * * *

Of course, each player must be ignorant of

what his neighbor wrote. It is the incongruity of the game which causes so much merriment among the players.

Musical Characters

A good game, introducing musical characters, can be played as follows. It may, however, only be played by a limited number of players, and they must be well informed in musical history. Send one player out of the room, and choose a name with as many letters as there are persons left. Then give a letter of this name to each one; he in turn must choose a name beginning with this particular letter. These names need not be confined to those of musicians or composers; others who have some connection with music may be selected, as will be shown in the example given below. Each player keeps the name he has chosen to himself; the clue the others have to it is its initial letter. The one who has left the room must find out the name of the principal character

by questions which are answered by "Yes" or "No." He spells it out letter by letter in learning each individual name, and it often requires no little ingenuity to frame his questions so as to bring the information desired. These may be restricted to a certain number, say, ten, twelve, or fifteen.

Let us, for instance, say that there are ten players. One is sent from the room and during his absence the other players decide upon the name "B-e-e-t-h-o-v-e-n." Player number one silently selects "Bach" for his character; player number two selects "Eames," the famous operatic soprano; player number three selects "Edison," the inventor of the phonograph; player number four selects "Thomas," the French operatic composer; player number five, "Haydn"; player number six, "Offenbach"; player number seven, "Verdi"; player number eight, "Elgar," the English composer; player number nine, "Nevin," the American composer.

The absent player returns and follows the methods of cross-examining given below.

Question.	Answer.
"Are you a composer?"	"Yes."
"Are you a modern composer?"	"No."
"Were you born in the seventeenth century?"	"Yes."
"Did you die in the seventeenth century?"	"No."
"Were you an organist?"	"Yes."
"Did you write fugues?"	"Yes."
"Are you Johann Sebastian Bach?"	"Yes."

The advantage of this form of game is that it is interesting to all players, since only one name is known to most of them, and all can employ their skill in guessing the names chosen by the others.

Silent Music

Children enjoy the following game, which is, moreover, something of a test for a sense of time and tune. It is played as follows: Select part of a well-known song, for example: "Way down upon the Suwanee River, far, far away; there's where my heart is turning

ever, there's where the old folks stay." These lines are sung throughout complete, then repeated; but this time the last syllable of the words "river" and "ever" are omitted, leaving "riv" and "ev," but indicated by a movement of the hand. In the second repetition the first syllables are omitted, leaving "er" in both cases; in the third they are omitted entirely.

Musical Spelling Game

Here is a bright and interesting, as well as an instructive musical game, which can be played by from one to five people.

Procure four sheets of cardboard and on each mark out twenty-six one-inch squares. Then, with pen and ink, neatly write a letter of the alphabet in each square, making in all four alphabets. Cut the squares out and put them in a wooden cigar box. Your game is now ready for use.

Every player is numbered, and when his turn comes he takes one square out of the

box. A number of rounds are made, each player arranging his letters so that they spell a musical term or musician's name. He who first completes his term or name receives one point. Ten points win the game.

A Musical Pastime

Lay out on the floor of the meeting-place two staves, one for the treble, the other for the bass clef. These can be made of white ribbon or tape and fastened to the floor so that they cannot be kicked up readily. Let the club members be named by letters, by numerals, even by syllables, each one having several letters or other names, thus: "A," "3," "re." If the degree A be the one required to make a scale, a chord, or to carry on a given melody, the pupil who has that letter as his mark should step on that degree on the staff. If the exercise be according to numerals, the pupil must take appropriate place when that numeral is needed; so also with the syllables do, re, mi,

etc. For example, let us suppose the class is to work out the tune "America," first by letters, then by numerals, then by syllables. The key being F, the letters will be F, F, G, E, F, G, etc.; the numerals will be 1, 1, 2, 7, 1, 2, etc.; the syllables will be do, do, re, ti (or si), do, re, etc.

An ear-training exercise can be made of this if the air is played slowly on the piano, the players taking their places as the notes are played. Otherwise, letters, numerals, and syllables can be interchanged; thus, when the letters are written out on the board, the members of the game arrange themselves according to numerals and syllables; when numerals are written out, by letters and syllables; when syllables are used to indicate the melody, the pupils arrange themselves on the staff according to letters and numerals.

Scales and chords can be worked out in the same way, very much to the satisfaction of the players. A forfeit should be exacted for error, either in omitting to take place when the player's letter, numeral, or syllable

is called for, or in taking place on the wrong degree. Players can be marked or graded for their work, and the percentage calculated. The object is to cause the participants to have an accurate and ready knowledge of scales and scale names, as a help to reading music and to memorizing.

A Musical Story Game

In this so-called "Musical Romance," each one taking part is to be provided with a sheet of paper on which are written questions similar to those given below. Or, as a means of saving time and trouble, only one list of questions need be prepared, and this can be read by some one appointed for the purpose. After each question, the musical answer is played and the listeners put down the title on their papers, which must be numbered to this end. In case the music is not recognized, that particular number is left blank. A reasonable length of time should be allowed after each selection, and

if requested it may be repeated. After all the questions have been given out the papers are collected, and the one showing the greatest number of correct answers receives a prize. The example given is intended merely as a suggestion; the aim has been to use music that is as simple and familiar as possible. Other questions may be added and the music may be more ambitious in scope, according to the musical knowledge of the participants. In case of closing with "America," it makes an effective finale to announce beforehand that all those recognizing the melody are expected to rise and sing it.

A Musical Romance

1. What was the hero's name?
   ("Robin Adair" or "Rory O'More.")
2. What was the heroine's name?
   ("Annie Laurie" or "Nancy Lee.")

3. Where did they meet?
   ("Comin' through the rye.")
4. When did they meet?
   ("Five o'clock in the Morning" or "In the gloaming.")
5. What did he say?
   ("Oh, Promise me.")
6. What did she say?
   ("I'll leave my happy home for you.")
7. What did he then say?
   ("Good-bye, little girl, good-bye.")
8. What did the band play?
   ("The girl I left behind me.")
9. Where did he go?
   ("Marching through Georgia.")
10. Where did she stay?
    ("Dixie.")
11. When did he return?
    ("St. Patrick's day in the morning.")
12. What did the band play?
    ("When Johnnie Comes Marching Home.")

13. Where did they again meet?
("'Twas within a mile of Edinboro' town.")
14. What did he say to her?
("I would that my love.") (Mendelssohn.)
15. What was her reply?
("Call me thy own.") (Halévy.)
16. What did he give her?
("The Last Rose of Summer.")
17. Where were they married?
("Old Kentucky Home.")
18. What did the organist play at the wedding?
("Lohengrin Bridal March" or "Midsummer Night's Dream Wedding March.")
19. Where did they make their home?
("Way down upon the Suwanee river.")
20. Where did they ever afterward remain?
("America.")

Musical "What Am I?"

This game is one of the best ever known for getting people acquainted with each other, and for starting the fun at a musical party.

Prepare from fifty to one hundred slips of paper one-half inch wide and one and one-half inches long. The number will depend upon the number of guests expected. On these slips write the names of composers, singers, virtuosi, musical terms representing parts of musical notation, names of musical instruments, etc. Secure a paper of pins and for convenience have them emptied into a cup or saucer.

The plan of the game is to pin a slip upon the back of each guest. The guest then goes to any one of the other guests and says, "What am I?" The other guest may reply in such a manner that the name of the slip on the questioner's back is not revealed, but some characteristic of the name, person or thing is given. It then becomes the

object of the player to put the answers received together, and determine the name of the slip. This is not as simple as it seems at times.

Let us suppose that the player has a slip pinned on him with the name "Staff," and receives the following answers: "You are horizontal." "You are a collection of lines." "They put notes upon you." The player can thus easily guess the name. Suppose he has the name of the composer "Beethoven" on his back, and receives the following answers: "You are a great composer." "You lived in Vienna." "You knew Haydn." "You were born at Bonn." "You wrote a number of Sonatas." "You wrote the 'Moonlight Sonata.'" Thus the questions develop a kind of musical educational pastime that must be beneficial and at the same time highly entertaining and fascinating. Children enter into this game with high spirits and are always glad to play it. When a player guesses a name, he goes to the person who is giving out the slips and

secures a new one. The one who has the most slips at the end of the game wins the prize. A suitable prize for this game would be a set of postal cards with the portraits of the great composers and their birthplaces.

The following is a list of names that might be used at the teacher's discretion:

Composers' Names

Abt, Beethoven, Dvorák, Max Bruch, Chopin, Cherubini, Grieg, Godard, Gluck, Haydn, Bach, Handel, Mendelssohn, Schumann, Schubert, Weber, Wagner, Mozart, Franz, Rubinstein, Liszt, Strauss, Debussy, etc.

Musical Terms

Brace, Staff, Leger Lines, Bars, Phrases, Motives, Notes, Clef, Treble, Bass, Arpeggio, Staccato, Note, Scale, Chord, Lento, Adagio, etc.

Musical Instruments

Piano, Organ, Violin, Flute, Clarinet, Cornet, Trombone, Drum, Triangle, etc.

Parts of a Piano

Assemble the players around the piano and give them slips of paper, ten inches long and two inches wide, down the margin of which you have previously written the numbers from 1 to 10. At the top of the slip write: "What part of a piano?" Ask the players the following questions and have them write the answers after the corresponding numbers:

1. What part of a lock?
(Answer: A key.)
2. What part of the bicycle?
(Answer: The pedals.)
3. What part of a watch?
(Answer: A case.)
4. What carpenter's tool?
(Answer: The hammer.)
5. What part of a clock?
(Answer: The springs.)
6. What part of a tea-pot?
(Answer: The lid.)

Some of these are difficult, some very easy. The difficult ones will encourage the

ambitious, the easy ones will encourage the backward students. The list must be adapted to suit the ages and experience of the guests at the musical party.

Musical Characteristics

This is an extremely interesting and fascinating game. Slips of paper are given the guests. Upon each slip is written several words which give the first initials of celebrated musicians and at the same time their leading characteristics, thus:

1. Alluring Prima Donna—Adelina Patti.
2. Charming Grace—Christopher Gluck.
3. Famous Song-writer—Franz Schubert.
4. Renowned Wonder-worker—Richard Wagner.
5. Nervous Player—Nicolo Paganini.
6. Ever Captivating—Emma Calvé.
7. Just Lovely—Jenny Lind.
8. Wonderful Musician—W. Mozart.

Musical Lotto

The author's application of the principles involved in the ordinary game of Lotto to music has resulted in a highly interesting and entertaining game. Secure some cardboard and cut out twelve cards size 4 x 5 (like the illustration, card 1), and with ink carefully mark out twenty spaces, each an inch, and number each card. Also cut out about eighty cards, each one square inch (as in the illustration, see page 55). On cards 1, 3, 5 write neatly the names and dates indicated in the places used for card 1. On the other cards place the designated names and dates in the places shown on card 2.

The game is played exactly like Lotto, except that instead of numbers, names of compositions and dates are called off. This game will familiarize the players with the representative works of composers and the dates of their composition as well as the dates of the composers' lives.

CARD 1

	Ludwig van BEETHOVEN (1770–1827)	Wolfgang Amadeus MOZART (1756–1791)		Johannes BRAHMS (1833–1897)
Ludovic HALÉVY (1799–1862)		Edward MacDOWELL (1861–1908)	Arrigo BOITO (1842–)	
Giacomo ROSSINI (1792–1868)	Giacomo MEYERBEER (1791–1864)		Giacomo PUCCINI (1858–)	Daniel François AUBER (1782–1871)
	Camille SAINT-SAËNS (1835–)	Robert SCHUMANN (1810–1856)		Richard STRAUSS (1864–)

Fidelio
(1805)

CARD 2

Joachim RAFF (1822–1882)		Vincenzo BELLINI (1802–1835)	Felix MENDELSSOHN (1808–1847)	
	Carl GOLDMARK (1832–)		Georges BIZET (1838–1875)	Achille Claude DÉBUSSY (1862–)
François GOUNOD	Giacomo VERDI (1813–1901)	Richard WAGNER (1813–1888)		Edvard Hagerup GRIEG (1843–1907)
Franz Josef HAYDN (1732–1809)		Hector BERLIOZ (1803–1869)	George Whitfield CHADWICK (1854–)	

For CARD 3 use: Johann Sebastian Bach (1685–1750), Michael William Balfe (1808–1870), Richard Strauss (1864–), Franz Schubert (1797–1828), Carl Maria von Weber (1786–1826), Giacomo Donizetti (1797–1848), Ruggiero Leoncavallo (1859–), Ludwig van Beethoven (1770–1827), Giacomo Meyerbeer (1791–1864), Jules Massenet (1842–), Franz Liszt (1811–1886), Edward Elgar (1857–), George Frederick Händel (1685–1759), Peter Cornelius (1824–1874).

CARD 4

Pietro Mascagni (1863–), Johann Sebastian Bach (1685–1750), George Frederick Händel (1685–1759), Peter Ilyitch Tschaikowsky (1840–1893), Christoph Willibald Gluck (1714–1787), Wolfgang Amadeus Mozart (1756–1791), Daniel François Auber (1784–1871), John Knowles Paine (1839–1906), Hector Berlioz (1803–1869), Richard Strauss (1864–), Vincenzo Bellini (1802–1835), Friedrich von Flotow (1812–1883).

CARD 5

Engelbert Humperdinck (1854–), Ludwig van Beethoven (1770–1827), Giacomo Rossini (1792–1868), Gustave Charpentier (1860–), Franz Schubert (1797–1828), Felix Mendelssohn (1809–1847), Robert Schumann (1810–1856), César A. Franck (1822–1890), Alfred Bruneau (1857–), Giacomo Meyerbeer (1791–1864), Giacomo Puccini (1858–), Michael Ivanovitch Glinka (1803–1857), Jules Massenet (1842–).

CARD 6

François Gounod (1818–1893), Edward Elgar (1857–), Giacomo Donizetti (1797–1848), Giacomo Rossini (1792–1868), Wolfgang Amadeus Mozart (1756–1791), Edvard Hagerup Grieg (1843–1907), Robert Schumann (1810–1856), Peter Ilyitch Tschaikowsky (1840–1893), Franz Josef Haydn (1732–1809), Heinrich Marschner (1796–1861), Carl Maria von Weber (1786–1826),

Antonin Dvorák (1841–1904), Richard Wagner (1813–1888).

Each of the following items is to be printed neatly in ink on a card of the size given in the illustration (one inch square):

Don Giovanni (1787)
Magic Flute (1791)
Mount of Olives (1800)
Robert le Diable (1831)
Thais (1894)
Dream of Gerontius (1900)
Fra Diavolo (1830)
Le Cid (1885)
The Messiah (1741)
Bohemian Girl (1844)
I Pagliacci (1892)
Don Pasquale (1843)
Tannhäuser (1845)
Til Eulenspiegel (1895)
Damnation of Faust (1846)
Life of the Czar (1836)
Pélleas and Mélisande (1902)
Jupiter Symphony (1789)
Eroica Symphony (1803)
Barber of Seville (1816)
Les Huguenots (1836)
La Juive (1835)
Faust (1859)
La Sonnambula (1831)
William Tell (1829)
La Bohéme (1896)
Armida (1777)
Israel in Egypt (1738)
Aïda (1871)
Lohengrin (1850)
Tristan and Isolde (1857)
Carmen (1875)
Sinfonia Domestica (1904)
Hänsel and Gretel (1893)

Samson and Delilah (1876)
Pathetic Symphony (1893)
Les Preludes (1854)
Euryanthe (1823)
Indian Suite (1891)
Symphonie Fantastique (1830)
St. Paul (1835)
Ruy Blas Overture (1839)
An Das Vaterland Symphony (1863)
Études Symphoniques (1834)
Well Tempered Clavichord (1722)
Barber of Bagdad (1858)
Afternoon of a Faun (1894)
Benvenuto Cellini (1838)
The Vampire (1828)
Saul (1738)
The Seasons (1801)
Don Pasquale (1843)
Tasso: Lament and Triumph (1849)
Don Quixote (1897)
Cavalleria Rusticana (1890)
Der Freischütz (1820)
Oberon (1826)
Semiramide (1823)
Sakuntala Overture (1865)
Midsummer Night's Dream Overture (1826)
Erlking (1815)
Unfinished Symphony (1822)
Davidsbündler (1837)
Paradise and the Peri (1845)
St. Matthew Passion (1729)
Ich Grolle Nicht (1840)
Hans Heiling (1833)
Iphigenia in Aulus (1774)
Idomeneo (1781)
Oxford Symphony (1791)
La Favorita (1840)
Melpomene Overture (1887)
l'Arlésienne (1872)
The Apostles (1903)

Le Réve (1891)
Louise (1900)
Song of Destiny (1872)
Holberg Suite (1884)
The Spectre's Bride (1885)
The Beatitudes (1870)
Martha (1847)
Peer Gynt (1876)
Azara (1901)
Salome (1905)

A Game of Sharps

A week before the club meets give the members this table to learn:

C—No sharps.
G has F sharp.
D has F sharp, C♯.
A has F♯, C♯, G♯.
E has F♯,C♯ , G♯, D♯.
B has F♯, C♯, G♯, D♯, A♯.
F sharp has F♯, C♯, G♯, D♯, A♯, E♯.
C sharp has F♯, C♯, G♯, D♯, A♯, E♯, B♯.

For the younger ones this may be said for the order of the scales: Can Gladys Divide Apples Easily, Businesslike For Charlie?

The way the sharps come in: "Fannie Can Get Dinner And Early Breakfast."

Now for the game: On small pieces of paper write the scales. On one have C♯ scale, on another just F♯, and so on until all the scales and sharps have been written. Now each player draws one of the slips. When all have received a slip, one of the players, or, better still, the teacher, tells a story, and as each scale is named the player jumps up, turns around and then sits down; failing to do so, he pays a forfeit.

Here is the beginning of a story that can be told: "This morning while walking down the street I met the third scale and she told me that her leading note was sick, but all her other sharps were well, and that afternoon, her neighbor B♯ was going to read the life of Chopin," etc. While there is very little wisdom in the above story it will be found that players gain the name of the leading notes of all scales, how the sharps come in, etc. The story may be continued until all the scales, leading notes, sharps, etc., have been named.

Game in Observation

Twenty different characters of a musical nature are printed on wrapping paper and the paper spread on a table to be observed for three minutes, after which it is folded and the members, who have previously been given paper and pencil, are directed to write as many as they can remember. It is obvious who the winner is.

A Club Game

Have all the players sit in a circle with a leader in the center of the group. In his hand are cards with the letters of the alphabet, one letter on each card. He places the letter "A" on the floor where all may see. The players in turn call out musical terms and give the meaning of each named. For example, accent, accidental, accelerando, accompaniment, air, etc. The player who gives the largest number of words receives the card. The leader now puts "B" on the

floor—basso, bar, beat, etc. Use all the letters of the alphabet. The player having the most cards receives the prize.

At the next club meeting the names of the masters of music might be given and some little interesting point in their history; for example, Abt, Auber, Adam, etc.

Improvisatore

Any number of players can participate. One of the company plays or sings something extemporaneously and suddenly points to a player. The player pointed to must go on extemporizing until he points to another player who takes up the strain and continues. The winner is the one having the best improvisation. Three of the company should act as judges.

Composers' Names

Write upon a piece of paper ten by two inches in size a series of names of great

composers and musicians, giving only the first names and the first initial of the last name similar to the list here given. Then require the players to complete the names. The winner is the one having the largest number of correct answers.

1. Ludwig van B.
2. Josef H.
3. Anton S.
4. Robert S.
5. Adelina P.
6. Raphael J.
7. Felix M.
8. Richard S.
9. Joseph H.
10. Ignace Jan P.
11. John Philip S.
12. Franz A.
13. Moritz M.
14. Heinrich C.
15. Alexander M.
16. Frederick C.

Musical Alliteration

This is a rather difficult game, and is suited for the more mature players. The players agree upon the name of some musician and then write a few paragraphs about that musician. Each word in the paragraph must begin with an initial of the musician's name. The one writing the best alliterative paragraph is the winner. The players

should be allowed fifteen or twenty minutes in which to do their work. Wagner's name is here taken as a sample of the kind of writing to be expected.

What wonderful works *Wagner* wrote while wandering! Wagner was wholly without worldly wealth while worthless writers were worshipped without wisdom. Willfulness, whimsicality were Wagner's. Wahnfried was Wagner's workshop.

The Professor's Piano

After the players are seated they think of adjectives beginning with the letters A, B, C, and so on. Thus when the game is on a player says, "The Professor's Piano is amphibious." Another says, "The Professor's Piano is ancient." When the players can think of no more adjectives beginning with A, the letter B is taken up. With this letter the Professor's Piano may be bumptious, bantering, bombastic, boastful, broad-minded, bald, etc. The game should be

carried on with some rapidity. Ten should be counted quickly by some one when each player's turn comes, and if he fails to give an adjective before ten is reached, he (the player) pays a forfeit. The more far-fetched the adjectives, the greater the fun.

Omissions

Each player is provided with a sheet of paper containing the following and a pencil. At a given signal, all begin filling out the blanks with the proper letters. In this list only the first and last letters of the name are used. The first, for example, is Bach; St. John Passion Music.

1. B--h: St. J--n P-----n M---c.
2. S------t: H--k! H--k! t-e L--k! R------d O------e.
3. R-----i: B----r of S-----e; W-----m T--l.
4. B--------n: C----l S------y S-----a P--------e.
5. M---------n: R-y B--s O-----e; E----h.

6. W - - - - r: T - - - - - n a - d I - - - - e; T - - - - - - - - - r.

7. S - - - - - - n: T - e t - o G - - - - - - - - s; K - - - - - - - - - - - a.

8. W - - - r: T - e F - - - - - - - - z; I - - - - - - - - n to t - e D - - - e.

9. H - - - - l: T - e M - - - - - h; T - e H - - - - - - - - s B - - - - - - - - - h.

10. B - - - - - z: C - - - - e H - - - - d S - - - - - - y.

11. H - - - n: C - - - - - - - n; S - - - - - - - e S - - - - - - - y.

12. B - - - t: C - - - - n.

13. D - - - - k: N - w W - - - d S - - - - - - y.

14. T - - - - - - - - - - - y: N - - - - - - - - r S - - - e; P - - - - - - - c S - - - - - - y.

15. G - - - g: P - - r G - - t S - - - e; N - - - - - - - n B - - - - l P - - - - - - - - - n.

16. M - - - - t: D - n G - - - - - - - i; T - e M - - - c F - - - e.

17. R - - - - - - - - - n: T - e A - - a; K - - - - - w O - - - - w.

18. V - - - i: A - - a; T - e M - - - - d B - - l.

OMISSIONS (Answers)

1. Bach: St. John Passion Music.

2. Schubert: Hark! Hark! the Lark!; Rosamund Overture.

3. Rossini: Barber of Seville; William Tell.

4. Beethoven: Choral Symphony; Sonata Pathétique.
5. Mendelssohn: Ruy Blas Overture; Elijah.
6. Wagner: Tristan and Isolde; Tannhäuser.
7. Schumann: The Two Grenadiers; Kreisleriana.
8. Weber: Der Freischütz; Invitation to the Dance.
9. Handel: The Messiah; The Harmonious Blacksmith.
10. Berlioz: Childe Harold Symphony.
11. Haydn: Creation; Surprise Symphony.
12. Bizet: Carmen.
13. Dvořák: New World Symphony.
14. Tschaikowsky: Nutcracker Suite; Pathetic Symphony.
15. Grieg: Peer Gynt Suite: Norwegian Bridal Procession.
16. Mozart: Don Giovanni; The Magic Flute.
17. Rubinstein: The Asra; Kamennoi Ostrow.
18. Verdi: Aïda; The Masked Ball.

Who Is The Singer?

Half of the number of players are blindfolded. The others stand silently in the centre of the room. (A vacant chair is at the right of each blindfolded player.) A

member at the piano performs loudly, and in the meantime the unblindfolded players take vacant seats as silently as they can. When all are seated, the pianist begins a well-known air, which those who are not blindfolded must sing with their voices as much disguised as possible. The pianist stops playing after a few minutes and the blindfolded ones must guess who their neighbors are. If they guess incorrectly, they remain as they were; but if they guess correctly who the singers are, they blindfold the unfortunate ones and proceed with the game.

A Home-made Musical Instrument

Members of clubs may enjoy making musical instruments for themselves. This serves to introduce a novelty in their meetings and draws out the special interest of those who have charge of the work of preparing the little devices.

Stretch a strong string from wall to wall

or across a doorway or between two uprights. On this string suspend bottles of various sizes, thickness and shapes, testing the pitch of each by striking with a stick of wood, a mallet or hammer, with the idea of making a series which shall coincide with the pitch of some scale. Water poured into the bottles will aid in tuning them. It will be possible to play a simple air on a set of bottles arranged in this way. The children will evince a lively interest in tuning the bottles to the notes as sounded on the piano.

Table glasses varying in size, thickness, and in the amount of water in them, can be placed on a table and struck lightly, making a simple musical instrument upon which familiar melodies may be played.

Part II.—Puzzles, Charades, Etc.

1. Musical Guessing Contest

This puzzle may be utilized for a "Musical Guessing Contest," as follows: Provide as many cards as there are participants, each card containing the verses as given below—or, if this entails too much labor, each pair of verses may be read out to the company two or three times and written down by each one. At the end of a designated time limit, the cards are to be collected, and the member having the largest number of correct answers is announced as the winner. If thought advisable, prizes may be awarded.

The answers are all taken from ordinary musical terminology; for example, *arpeggio*,

clef, *staccato*, *trill*, etc., twenty-four in all. None of the foregoing examples, of course, appears; they are quoted merely to indicate the scope of the puzzle.

1. I serve to hold things securely together,
2. And I serve in driving the part of the tether.
3. Who lives in me lives in a state of contraction,
4. And no one must ever be like me in action.

5. You'd better not cast me on any one's fame,
6. But I am an aid to all who are lame.
7. To a body of lawyers, I look for respect,
8. While me a good carpenter dare not neglect.

9. I'm good for the money when end thirty days:
10. But e'en then without me no cash will you raise.
11. You need me when closed in the house late at night.
12. And me, too, if you would a package bind tight.

13. 'Tis a long lane, indeed, that without me can do;
14. And all who would please must act like me, too.
15. There's never a fish swims the sea without me.
16. And I am beneath every statue you see.

17. A beginning ne'er had I, and ne'er shall I end.
18. No dog but runs round by the aid I extend.
19. Two score do I number—I'm right, you will see;
20. Sometimes I have four legs, sometimes only three.

21. A nobleman I, and if foreign, you'll hear
22. Me in his speech—'twill sound strange to your ear.
23. You find me essential in all that you buy;
24. And you'll enjoy me—for ending is nigh.

2. Hidden Instruments and Composers

In this puzzle the names of several instruments and composers are concealed in the sentences. For instance, the word in the first sentence is indicated in the following italicized letters:

No, Thes*pia*, *no:* you cannot be excused from practice to-day.

Find a musical instrument in each sentence:

1. No, Thespia, no; you cannot be excused from practice to-day.
2. See, Octavio, lines and spaces form the staff.
3. Your skill will fall off if ever you cease practicing.
4. Scales are conquered by practice, whales by harpoons.
5. He tried hard to think of the air, and rumpled his hair in the effort.

6. A great crowd, or gang of people thronged the door.
7. Will send money over directly.
8. The bachelor leads a lonely life.
9. How much opinions differ.
10. The cobweb ere long disappeared.
11. Then her oldest child approached.

3. Built-up Composers
(Partly Phonetic)

Each syllable in the word to be sought is represented by the ideas contained in the sentences.

1. A vegetable, a consonant, a part of a cookstove.
2. To cut with an axe, a preposition.
3. To repair, measure of one and one-fourth yards, a descendant.
4. To regret, a receptacle for coal, a German drinking-cup.
5. A gum commonly used by violinists, a vowel.

4. A Musical Word

My first is all assassination,
My second an abbreviation,
My third is called remuneration,

My fourth is the end of each of the three;
My whole is some accentuation
(To count it may involve vexation),
Which in rag-time, Schumann and Brahms you will see.

5. Buried Composers

This puzzle is to be solved in much the same way as Puzzle No. 2.

1. A small boy, who heard, for the first time, a very quick piece played on the violin said with a lisp, "Oh, Robert, how fast you can play." (Violinist.)

2. Have you heard Dolly play on her zither? She is very talented. (Composer of technical works.)

3. A poor old man stood at the corner and called to the passerby: "Fruit, ripe, ripe fruit! Please buy my fruit!" (An early Italian composer.)

4. My mother gave me a pearl crescent in ivory case. (A famous Italian singer.)

6. Musical Terms and Abbreviations

The following is the method to be employed in solving this puzzle. The object is to build up a sentence of three words,

the sentence being a famous maxim frequently employed in music teaching.

Each line indicates a musical term and the letters composing that term have the position in the sentence to be sought, indicated by the numbers given. For instance, the answer to the first line is p.p. (pianissimo).

Now make a series of twenty numbers, thus:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
P P

Solve the remaining lines and fill in the letters under the numbers until you can make up the complete sentence.

My 1–14 very softly.
My 16–6–20 slower.
My 7 the natural scale.
My 4–2–8–13 louder.
My 3–2–6–10 a song form.
My 16–15–19 a musical declamation.
My 13–5–10–17–17 music lines and spaces.
My 18 mediant in C scale.
My 11–12 initials of first movement of a mass.
My whole of 20 letters is a musical proverb which all students of music should observe and remember.

7. A Verdi Puzzle

Draw a rectangle six inches wide and four inches deep and divide this into sections two inches square. Number each section as follows:

1	2	3
4	5	6

Next cut out five slips of paper two inches square. On the first slip write "V," on the second, "E," on the third, "R," on the fourth, "D," and on the fifth, "I," thus making the letters of the word "Verdi." Now arrange these slips on the above-described rectangle in this form:

I	D	R
E	V	

The object now is to rearrange these slips by moving them as on a checker-board, until the letters appear in the order "Verdi." No letter is to be removed from the rectangle, but each letter must be shifted by means of the one vacant space until the right arrangement is reached. Children will work over this puzzle for hours.

8. A Hard Nut

Take the name of a great musician who was born in the seventeenth century. It contains four letters. Add another letter to it, and you have the names of two English musicians who lived in the past century. Rearrange the five letters and form the name of an American composer.

9. To Sharpen Young Wits

Here is a list of synonyms of musical terms to which you are invited to guess the proper counterparts. This, also, will try

the acuteness of those who are too old to be classified as children; the youngsters will guess the most of them. All words in this list have reference to the commonest musical terms.

1. Twenty.
2. A floor of an apartment house.
3. Not artificial.
4. By chance.
5. Material for breath.
6. Black, sticky substance.
7. A piece of neckwear.
8. One of Milton's poems.
9. A cane.
10. A war structure and common letter.
11. Necessary for surgical instruments.
12. Promises to pay in three days.
13. Strengthening medicine.
14. To filter.
15. For use in a lock.
16. A topic.
17. Opposite of "so high."
18. Remedy for fatigue.
19. A legal infant.
20. One set over captains.
21. A dandy.
22. Vile and low.
23. A string.
24. Another name for a quart.
25. A prop.

10. A Musical Enigma

Solve in a similar manner to No. 6.

I am composed of 21 letters.

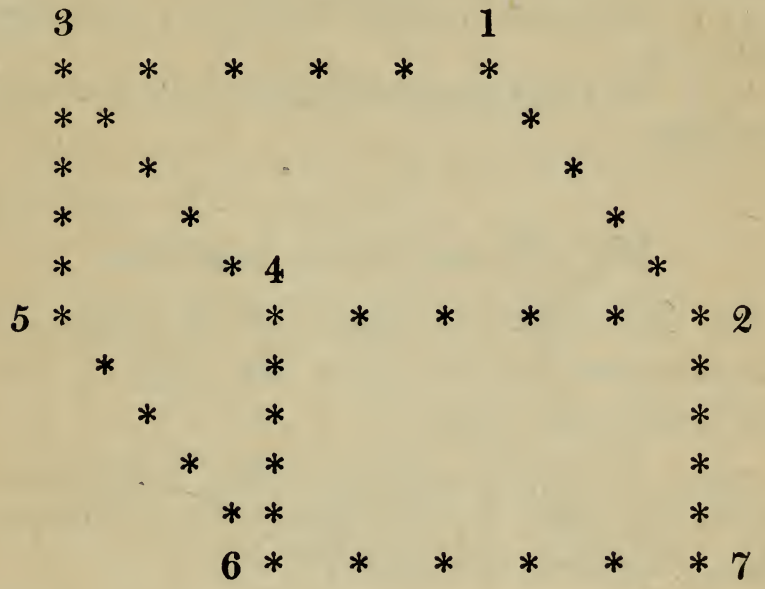
My 15, 2, 7, 19, 21, 6	is a form of musical composition.
My 4, 18	is a term calling for a sudden accent.
My 11, 7, 12, 9, 7, 21, 13	is a quiet movement.
My 5, 19, 12, 13	is the name of a Danish composer.
My 1, 17, 21, 6, 7	is a mythological character in one of Wagner's operas.
My 4, 2, 20, 21, 13	is a dynamic nuance.
My 8, 19, 10, 14, 21	is one name for the scale.
My 4, 17, 20, 10	is one branch of the state of musical composition.
My 3, 11	is the sixth syllable in the scale.

My whole is the name of a much loved composer.

11. A Musical Cube

The reader's only guide in this comes from the fact that the letters in the word to be

found must correspond to the number of stars given and the letters coming at the corners of the cube must be the same.



In this puzzle each asterisk represents a letter, and each of the nine lines stands for a word of six letters, the definition of which is given below:

1—2. An instrument of percussion.
1—3. A body of singers.
2—4. A kind of technic indispensable to artistic playing on any instrument.

2—7. The player on an obsolete instrument.
7—6. A French operatic composer, now deceased.
3—4. A musical term signifying abruptness.
3—5. An important musical form.
4—6. Are found in most churches in connection with 1—3.
5—6. A noted German musical historian, now deceased.

12. Transposed Operas

In this puzzle a number of names of famous operas are misspelt. See if you can spell them right.

Tafus, Macner, Gohuuenst, Oeiflid, Nadogivnoin, Lillmiwaeti, Hamatr, Rolvetirato, Moran, Gomnin, Delic, Gnohirnel, Aaaaaiieuvtelrlrsnc.

13. Pied Program

A printer's boy accidentally mixed up five lines in a program of which he was taking a proof. This is the way he handed it in for correction:

(1) GrasdIPannearien, aizL mnahenL; (2) tomdulA'ruaS. raddEu gralE; (3) grinhoFkllo ruthrA

etoFo; (4) lalAh.roeGge dakwhiCc; (5) I realY ate ONeFors, lydeDu cuBk.

What was the original form?

14. Hidden Composers

Each of the following sentences contains the name of a musician:

1. The ibis hops on dry land. (English.)
2. One vine bore fine grapes. (America.)
3. Do not be riotous children. (French.)
4. He insisted on being served first. (German.)
5. I am sure of your affection. (German.)
6. I call her my real angel. (German.)
7. Gold bound ornaments are the rage. (German.)
8. My uncle mentioned to-day. (Italian.)
9. The mother of Charley Ross in idle dreams still clasps him. (Italian.)
10. Be brief, Lo, toward life's setting sun, man hastens. (German.)
11. Cattle enjoy herbal feeding ground. (Irish.)
12. I don't care a sou, Sarah, whether you will or you won't. (American.)
13. Why does he hum melancholy tunes. (German.)
14. He has been having luck lately. (German.)
15. Scotch plaid you will find becoming. (German.)

16. Where did he hide? I saw this car lattice move. I am sure he is behind it. (Italian.)

17. What a beautiful boy—but how badly dressed! He looks like a cherub in ill fitting clothes. (Italian.)

18. Heard with modern ears, his music is apt to sound thin and meagre. Try, however, to listen to it without prejudice, and you will feel its charm and truth to nature. (French.)

19. His music is similar neither in beauty nor majesty to that of his great contemporary, Handel, but has a freshness and simplicity all its own. (English.)

20. Have you seen the book on Mozart?—I mean the latest; Rau's story, "The Tone King." (German.)

21. Let us not fail to remember the name herein concealed, lest we be reproached with the neglect of one to whom we owe much of the richly colored musical art of the present. (German.)

22. Have you heard Dolly play on her zither? (German.)

23. All musical men and women evince considerable interest in this composer's works. (American.)

24. Will send money over directly. (Italian.)

25. How much opinions differ! (Polish.)

26. Then her oldest child approached. (French.)

27. This musician, though not known as a composer, was one of the world's greatest singing teachers. In time his life has covered a long arc. I am sure if

I mentioned the name of his most famous pupil, who visited this country a little more than a half century ago, his name would be easily guessed.

28. He was the most noted pianist of the day. His playing, though brilliant, was as cold as an icicle. Men tire soon of art without feeling; hence, though a little more than a century ago he stood at the head of his profession, now only his technical works command attention.

29. Fancy an organist's dismay on receiving the following telegram from his leading singer, just as he was about to begin the service—in fact, he was already on the organ bench: "Am in a deplorable condition; cannot possibly sing this evening."

30. This composer, one of the most original of modern times, met an appalling misfortune—first in the complete loss of his hearing followed by an attack of insanity. He never recovered his senses, and died in an insane asylum.

15. Titles of Musical Compositions

The following contains the names of a number of vocal and instrumental works. How many can you find?

Two grenadiers were lying asleep under a linden-tree, dreaming of the great carnival and Zerlinda, the General's daughter, whom they thought an angel of

beauty. They were suddenly awakened by Mazeppa, who sped by on his fiery steed pursued by Hamlet. From the opposite direction came Death and the maiden he was attempting to decoy. Our heroes heard a fragment of conversation, resembling the following, as the speakers passed:

"My sweet child, thou art so like unto a flower that I am powerless in thy presence. Whither go ye?" spoke Death.

"To Hungary," replied the maiden with much impatience.

"Don Juan," exclaimed Death, losing confidence in his powers on hearing this. "Such a distance? Impossible."

The maiden answered quickly: "You know I am a roamer and a wanderer. Only there will I find consolation."

The grenadiers mused for some time until sleep gained power over them. The next day they told all their friends of a very pleasant dream which came to them the previous night. It was this:

At the brookside a mountain-maid sings softly to herself, when, hark! hark! the lark announces the approach of the much dreaded Erlking. He approaches the maid and offers her a violet which she willingly accepts. She asks him who he is, and he replies, "You know me not? I am the King of Thule, and if you will come to my abode, faithful love, I shall make you the happiest maiden in the universe." The maid consents and as they walk in

the forest, she declares her love for the king. "In lonely wood, in summer fields, my every thought is with thee." Give me the ringlet you are wearing as a token of your love.

The maiden's wish was gratified, and together they flew away on the wings of song. When the grenadiers awoke they heard only the rustling of spring breezes through the woods. Thus ended their dream of love.

16. Missing Musical Terms

Fill the blank spaces with musical terms which will make good sense of the sentence.

1. One good ——— deserves another.
2. At the ——— of day a bird ——— its evening song.
3. There was a perceptible ——— in his voice.
4. You think yourself very ——— don't you?
5. Don't cast ——— on a poor man.
6. The hunter carried a ——— of birds in his hand.
7. Now ——— a string to it and ——— it tight.
8. He let down the pasture fence ———.
9. He paid his ——— with interest.
10. He sat down to ——— on a ——— stone by the wayside.

17. Anagram

The initial letters of each word called for, will form when put together the name of a great master of orchestral music.

1. The name of the greatest contrapuntist.
2. The name of a great modern violin virtuoso.
3. The name of an Italian opera composer.
4. The name of a part of the staff.
5. What does an orchestral player use?
6. The name of the leading church instrument.
7. The last letter of the alphabet.

18. Another Anagram

In this anagram the initial letters will form the name of a famous opera (French).

1. The name of a musical instrument.
2. The name of a French opera composer.
3. A letter in the word "Music."
4. The name of the greatest song writer.
5. Another name for a horn.

19. Decapitation

"Decapitate" here means to remove the first letter of a word and leave another

word. In the first puzzle this is applied thus:

Gluck—luck.

1. Decapitate a German dramatic composer and leave good fortune.

2. Decapitate a French dramatic composer and leave an obstruction. Decapitate him a second time and leave a form of the verb to be. Retain his head but take away his feet and leave a girl's name.

3. Decapitate a musical term and leave a contest. Decapitate it a second time and leave the highest card.

4. Decapitate a wind instrument and leave a stringed instrument.

5. Decapitate a voice and leave a quadruped.

6. Decapitate an embellishment and leave a stream. Decapitate it a second time and leave it unwell.

7. Decapitate another embellishment and leave a mortuary emblem.

8. Decapitate a musical term and leave a footstep.

9. Decapitate a musical form and leave an architectural form.

10. Decapitate an instrument and leave an intoxicant.

11. Decapitate a resonant body and leave an ancient measure.

12. Decapitate a musical character and leave an instrument.

13. Decapitate the material of music and leave unity.

14. Decapitate a lively dance and leave an equally lively fish.

15. Decapitate a word indicating a slow, sedate movement and leave one signifying the exact opposite.

16. Decapitate part of the mechanism of the organ and leave a toy.

17. Decapitate another mechanical adjunct of the organ and leave an excavation.

18. Decapitate a word poetically applied to a few measures of music and leave a line of cars. Decapitate it a second time and leave precipitated moisture.

19. Decapitate music in parts and leave an inner substance. Decapitate it a second time and leave crude metal.

20. Another Musical Enigma

Solve in a similar manner to No. 6.

I am composed of fifty-six letters.

My whole is a well-known saying illustrating the power of music.

My 15, 24, 39, 33, 5, 53 is one of the greatest composers of sacred music.

My 3, 43, 13, 45, 16, 56, 21, 34, 26, 43 is his greatest oratorio.

My 4, 38, 25, 33, 48, 53, 17, 21, 40, 43, 30 is known for his symphonies and oratorios.

My 11, 41, 36, 1, 50, 31, 19 is the name of one of his characteristic symphonies.

My 55, 46, 20, 39, 48, 10 is one of the greatest composers of dramatic music.

My 33, 11, 16, 9, 24, 53, 47, 7, 37, 48 is the name, German, of one of his music dramas.

My 52, 35, 43, 7, 6, 38, 37, 27 is one of the greatest of song writers.

My 8, 15, 38, 48, 10, 53, 47, 34, 30, 20 is his best-known song.

My 56, 12, 37, 54, 7, 21, 52 is one of the leading composers of program music.

My 17, 50, 32, 23, 29, 19, 34, 24, 33, 22, 45, 2, 49, 51, 28, 35, 31 is one of his symphonic poems.

My 23, 53, 44, 14, 18, 42 is a pleasing writer of light operas.

My 4, 31, 37, 51, 15, 36 is his most popular opera.

21.

At a recital by a rather stout pianist one of the audience remarked, "Eh! What a stout player is striking." See if you can make an appropriate reply to this, *using the very same letters*.

22.

A 'cellist once sitting down to play asked his host, "What shall I play?" and the host answered, "Any strains of Beethoven, he charms all."

The 'cellist did not follow this suggestion, but played one of the pieces he knew, exclaiming in a sentence composed of exactly the same letters:

"Nay, for this 'cello ————————."

Can you supply the missing words?

23. Where Were They Married?

The place where they were married is the name of an overture by Mendelssohn. Try to find it in the following poem:

She loses her head when she joins the brides.
He joins them after tea;
But both are swept by ruthless tides
Away on the western sea.

24. Musical Cipher

A N R R T T E R A E T P R S
A E O S T E G H E O W E G W

Can you decipher the above, which conceals a sentence from musical history?

25. Another Cipher

Can you tell what composer's name is hidden here?

C K K W A T
S I S Y O H

26. Musical Double Acrostic

When correctly guessed and arranged, one name above the other in order as given, the first and last letters, read down, form the names of two renowned composers of operas.

1. The nation that produced the Psalms.
2. An opera by Gluck.
3. The given name and initial of the last name of a gifted Danish composer.

4. The name of the city where Handel's "Messiah" was first given.
5. A word calling for a repetition of a performance.
6. The author of "*Ein feste Burg.*"

27. Charades

I.

My first is old—'tis pictured on Egyptian walls;
The music it awakes is low and sweet.
My second tends to rise—it seldom ever falls;
As leading tone it makes the scale complete.

With ease upon my first or whole my third we play;
Through each a diverse character it gains.
My whole charmed generations long since passed away;
My first. far older, still its charm retains.

II.

At work the printer dreads to see my first;
At home he sees it with delight.
At work it means his labor lost, reversed;
At home it means good cheer in sight.

My second, first of steps to learning's shrine;
The child, the scholar and the sage
Must there begin, before a single line
A meaning has on printed page.

What of my third? It has a sullen sound
To most. It often stands before
A wished-for joy, a pleasure newly found;
To heart's desire oft shuts the door.

My whole, 'tis strange to say, is large and small,
Both curved and square, and high and low.
To master stern it proves a loving thrall—
It sings its sweetest from a blow.

Forfeits

Since a great number of the games in this book require forfeits, the following list is given. A member of the company is blindfolded and seated in the middle of the room. Another member behind him holding up the forfeits says of each, "Here's a pretty forfeit. What shall the owner do to redeem it?" The owner to redeem his forfeit must do whatever the blindfolded one orders. The decisions of the judge must be prompt. Select one of ready wit.

1. Sit upon the fire. Write "the fire" upon a slip of paper and then sit on the paper.

2. Bow to the wittiest, kneel to the prettiest and kiss the one you love the best.

3. Push your best friend's head through a ring. You can do this by putting your finger through a ring, and then pushing your friend's head with your finger tip.

4. Put one hand where the other cannot touch it. To accomplish this apparently impossible act, clasp your left elbow with your right hand.

5. Say "Quizzical quiz, kiss me quick," six times without taking a breath.

6. Put a candle where everyone in the room except yourself can see it. To do this place it on your head.

7. Repeat the letters of the alphabet three times rapidly, omitting the letter "o" each time.

8. Leave the room with two legs and return with six. To do this bring a chair with you.

9. Ask a question which cannot be answered by "no." The question is, "What does 'y–e–s' spell?"

10. Stand on a chair and spell "opportunity." This is a good opportunity for the players to kiss or tease you in any way.

11. Repeat five times without error: "A lump of rough light red leather a red light rough leather lump."

12. Recite a piece of poetry counting the words aloud. Thus, "Old (one) mother (two) Hubbard (three)."

13. Pay five compliments to five ladies in turn. The first compliment must not contain the letter

"a," the second must be without an "e," the third without an "i," the fourth without an "o" and the fifth without a "u."

14. Be the Animal. The one who is to pay the forfeit must go to each of the company in turn and ask for the name of his favorite animal and must imitate the cry of that animal.

15. Form a blind judgment. The one receiving this command must be blindfolded. The company then pass before him, while he gives his opinion of each one, without knowing who it is.

16. Say flattering things to the one who sits next to you, without making use of the letter "I."

17. Laugh first, sing next, then cry and lastly whistle.

18. Ask the person owning the forfeit what musical instrument he likes best, then require him to give an imitation of it.

19. Count twenty backwards quickly.

20. Make a speech in dumb show.

21. Tell without hesitation, or counting, the fourteenth letter of the alphabet.

22. Walk three times around the room with a book on the head, without dropping it.

23. Imitate a donkey as best you can.

24. Rush around the room and greet everyone as if you had just arrived from a long and dangerous voyage.

25. Bite an inch off the poker. This can be done by holding the poker an inch off.

26. Perform the laughing scale, without a pause or mistake

ha
ha ha
ha ha
ha ha
ha ha
ha ha
ha ha
ha ha

27. Act the musical duck. The player must sing a tune correctly, using only the words, "quack, quack."

Answers to Puzzles

No. 1

1. Chord.
2. Lines.
3. Flat.
4. Sharp.
5. Slur.
6. Staff.
7. Bar.
8. Brace.
9. Note.
10. Signature.
11. Key.
12. Tie.
13. Turn.
14. Natural.
15. Scale.
16. Base (Bass)
17. Time.
18. Pause.
19. Forte.
20. Piano.
21. Count.
22. Accent.
23. Measure.
24. Rest.

No. 2

1. Piano.
2. Violin.
3. Fife.
4. Harp.
5. Drum.
6. Organ.
7. Verdi.
8. Bach.
9. Chopin.
10. Weber.
11. Herold.

No. 3

1. Beethoven (Beet-h-oven).
2. Chopin (Chop-in).
3. Mendelssohn (Mend-ell-son).
4. Rubinstein (Rue-bin-stein).
5. Rossini (Resin-i).

No. 4

Syncopation.

No. 5

1. Spohr.
2. Herz.
3. Peri.
4. Crescentini.

No. 6

Pp. rit., c, cres., mf, aria, rec., staff, e, K (yrie) E (leison); the whole proverb of twenty letters is, "Practice Makes Perfect."

No. 8

Bach—Bache—Beach.

No. 9

1. Score.
2. Flat.
3. Natural.
4. Accidental.
5. Air.
6. Pitch.
7. Tie.
8. Allegro.
9. Staff.
10. Forte.
11. Sharp.
12. Note.
13. Tonic.
14. Strain.
15. Key.
16. Theme.
17. Solo.
18. Rest.
19. Minor.
20. Major.
21. Swell.
22. Bass.
23. Chord.
24. Measure.
25. Brace.

No. 10

Sonata, Fz., Andante, Wotan, Forte, Gamut, Form, La. The name of the composer is Wolfgang Amadeus Mozart.

No. 11

1–2 Cymbal	1–3 Chorus	2–4 Legato
2–7 Lutist	7–6 Thomas	3–4 Subito
3–5 Sonata	4–6 Organs	5–6 Ambros

No. 12

Faust, Carmen, Huguenots, Fidelio, Don Giovanni, William Tell, Martha, Il Trovatore, Norma, Mignon, Le Cid, Lohengrin, Cavalleria Rusticana

No. 13

In a Persian Garden.....Liza Lehmann
Salut d'Amour .....Edward Elgar
Irish Folksong.....Arthur Foote
Allah.....George Chadwick
Fear Ye Not, O Israel.....Dudley Buck

No. 14

1. Bishop.
2. Nevin.
3. Beriot.
4. Heins.
5. Raff.
6. Lange.
7. Dorn.
8. Clementi.
9. Rossini.
10. Flotow.
11. Balfe.
12. Sousa.
13. Hummel.
14. Gluck.
15. Plaidy.
16. Scarlatti.
17. Cherubini.
18. Gretry.
19. Arne.
20. Strauss.
21. Weber.
22. Herz.
23. Nevin.
24. Verdi.
25. Chopin.
26. Herold.
27. Garcia.
28. Clementi.
29. Chaminade.
30. Smetana.

No. 15

The Two Grenadiers.....Schumann.
Under a Linden Tree.....Schubert.
Dreaming (Traümerei).....Schumann.
Csrnival.....Schumann.
Mazeppa (tone-poem).....Liszt.
Hamlet (opera).....Ambroise Thomas.
Death and the Maiden.....Schubert.
Thou Art Like Unto a Flower..A. Rubinstein.
Whither (Wohin?).....Schubert.
Hungary.....Moszkowski.
Impatience.....Schubert.
Faithful Love.....Brahms.
Don Juan.....Richard Strauss.
Confidence.....Mendelssohn.
In the Forest.....Schumann.
I'm a Roamer and a Wanderer.Mendelssohn.
Consolation.....Liszt.
The Dream.....Rubinstein.
The Night (Nacht).....Strauss.
At a Brookside.....Grieg.
The Mountain Maid.....Grieg.
Hark! Hark! the Lark.....Schubert.
Erlking.....Schubert.
The Violet.....Mozart.
King of Thule.....Liszt.
My Abode (Aufenthalt).....Schubert.
In the Woods.....Heller.
The Maiden's Wish.....Chopin.

On the Wings of Song.....Mendelssohn.
The Rustling of Spring.....Sinding.
Dream of Love.....Liszt.

No. 16

1. Turn.
2. Close, trilled.
3. Quaver.
4. Sharp.
5. Slurs.
6. Brace.
7. Tie, Hold.
8. Bars.
9. Notes.
10. Rest, Flat

No. 17

*B*ach
*E*rnest
*R*ossini
*L*ines
*I*nstrument
*O*rgan
Z

} Berlioz.

No. 18

*F*lute
*A*uber
U
Schubert
*T*rumpet

} Faust.

No. 19

1. Gluck.....luck.
2. Adam.....dam—am—ada
3. Brace.....race—ace.
4. Flute.....lute.
5. Bass.....ass.
6. Trill.....rill—ill.
7. Turn.....urn.
8. Space.....pace.
9. March.....arch.
10. Drum.....rum.
11. Bell.....ell.
12. Sharp.....harp.
13. Tone.....one.
14. Reel.....eel.
15. Grave.....rave.
16. Stop.....top.
17. Swell.....well.
18. Strain.....train—rain.
19. Score.....core—ore.

No. 20

"Let me write the songs of a nation and I care not who makes its laws."

Handel, The Messiah, Mendelssohn, Italian, Wagner, Die Walküre, Schubert, The Erl King, Richard Strauss, Sinfonia Domestica, Flotow, Martha.

No. 21

"He plays without taking a rest, sir."

No. 22

"Nay, for this 'cello heaven sent a Brahms."

No. 23

She loses her head when she joins *the brides*, etc.

No. 24

The cipher is solved by beginning with the last letter of the lower line, followed by the first letter of the upper line, and so on throughout, taking always the last and first unused letters alternately. The sentence the cipher conceals is:

"Wagner wrote the greatest operas."

No. 25

TSCHAIKOWSKY.

Take the letter from the extreme right of the upper line, then follow it by the letter at the extreme left

of the lower line; then reverse the process alternately The figures show the succession clearly.

3 7 11 9 5 1
2 6 10 12 8 4

No. 26

HebreW.
ArmidA.
NielsG.
DubliN.
EncorE.
LutheR.

No. 27

Answers to Charades

I. Harp-sea-cord.....Harpsichord
II. Pie-A-No.....Piano.

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